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CHARACTER ANALYSIS BY THE OBSERVATIONAL METHOD

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	Fruitfulness			
Mental Strength	Ability to Accomplish	Depends upon Other Variables	High Standards	Depends upon riables
Emotional Character	Intense	Mild Easy-going Harmless	Loves Approbation	Selfish
Emotional Weakness	Anger, Avarice Cruelty Hatred	Fear Lack of Self-Confidence	Fear Vanity Excessive Ambition	Lack of Fai Ideals, Reve
Emotional Strength	Courage, Eagerness Enthusiasm Self-Preservation	Gentleness Kindness	Conscientiousness Dignity	Depends upon riables
Volitional Character	Aggressive, Pushing Forceful, Combative Grasping	Negative Energy and Aggressiveness	Firm Dominating Persistent	
Volitional Aptitudes	Executive Ability Dominating Force	Non-Resistance Obedience	Command Perseverance Ambition	
Volitional Weakness	Violence	Laziness Lack of Initiative	Stubbornness Domineering Action	Lack of Am
Volitional Strength	Energy Initiative		Firmness	
	Kind: Work requiring energy, aggressive-		Kind: Work requiring ambition, aspira-	Work

CHART

SEVENTH SECTION OF GENERAL CHART

Variable				P
General Variations				
Detail Variations	Wide	Narrow	High	Low
Physical Appearance	Head wide just above ears	Head narrow	Head high	Head low
Physical Characteristics	Positive Energy	Negative Energy	Erect Carriage if high in crown	Tendency to l if low in cr
Physical Weakness	Excessive Energy	Passivity in Action		
Physical Strength	Positive Energy	Moderation	Endurance	
Mental Character	Aggressive Executive Financial Commercial	Diplomatic Persuasive Professional	Ambitious Aspiring Upright	Low Ideals ar tions
Mental Aptitudes	Energy Forcefulness Positiveness	Depends upon Other Variables	Depends upon Other Variables	Depends upon riables
Mental Weakness	Destructiveness Pugnacity	Lack of Mental Force & Aggressiveness		

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EIGHTH SECTION OF GENERAL CHART

	Large Top	Large Frontal	Large Temporal
	Head large above	Head large in front	Head large at top
nd	Tendency to Slenderness	Tendency to Slenderness	Tendency to fullness of flesh
	Lack of Vitality and Endurance		
		Skill	
	Idealistic Philosophic Religious	Intellectual	Financial Religious
	Theology Poetry Reform	Perception Judgment Criticism	Organization Promotion Finance
	Fanaticism		Fanaticism Credulity
	Ability in Ethics and Spiritual Truth	Reason Judgment Memory	Conception and Realization of Big Ideas
	Religious Spiritual		Optimistic Acquisitive
	Religious and Idealistic Excesses		Gambling Speculation Excessive Piety
	High Ideals Faith Hope		Confidence Hopefulness Cheerfulness
	Determined Ethical		Aggressive
l	Persistence Leadership		Leadership Persuasive Power
	Excessive Ambition		
	Will-power		Accomplishment
			Work requiring finance, organizing, pro-

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Variable		
General Variations		
Detail Variations	Large base	Large Middle
Physical Appearance	Head large below	Head large in middl
Physical Characteristics	Vigor and Power of Vital Organs	Tendency to Bone Muscle
Physical Weakness	Tendency to Obesity	
Physical Strength	Vigor, Vitality, Endurance	Energy
Mental Character	Able in all that pertains to Physical Comfort and Welfare	Practical, Reasonable Constructive Artistic
Mental Aptitudes	Good Sense Perception	Literature, Art Government, Inventi
Mental Weakness	Over-emphasis of Physical	Materialism
Mental Strength	Recuperative Power	Ability in Material Affairs
Emotional Character	Luxury-loving Amorous Courageous	Affectionate Friendly Kind
Emotional Weakness	Sensuality Anger Selfishness	
Emotional Strength	Courage Love	Normal Affections Sympathies
Volitional Character	Energetic Destructive	Energetic
Volitional Aptitudes	Executive, Constructive and Fighting Power	Application to M Affairs
Volitional Weakness	Lack of Self-control	
Volitional Strength	Energy	Energy Executive Ability

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Character Analysis

BY THE OBSERVATIONAL METHOD

KATHERINE M. H. BLACKFORD, M.D.

AUTHOR OF "THE JOB, THE MAN, THE BOSS" AND "ANALYZING CHARACTER"

ARTHUR NEWCOMB, EDITOR

Lessons X and XI—EXPRESSION

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LESSON TEN

EXPRESSION—POSTURE AND GESTURE

PART ONE

There is a pretty ancient Japanese story of a husband who made a long journey on foot to a distant city. Seeing there a mirror for the first time, he purchased it and took it home to his wife, who was a very beautiful woman. Upon looking into the mirror, she exclaimed: "What a beautiful picture you have brought me!" She was amazed and awed when it was explained to her that the beautiful picture was but her own reflection.

The good woman stood in awe of the mysterious thing that revealed her to herself. Only upon unusual occasions did she permit herself the privilege of gazing into it. At other times it was carefully secreted from prying eyes.

After a few years she became ill and was told that she must go away on a long journey. Calling to her bedside her young daughter, who greatly resembled her, she gave the girl a package containing the mirror.

"I am leaving with you a wonderful magic glass. Cherish it and care for it tenderly. Look into it every day and there you will see my face. When you have done wrong, my face will be sad and my eyes will look reproachfully into yours. But when you have been thinking good and happy thoughts, when you have been kind to your father and to

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others, when you have been industrious and careful and gentle, my face will be happy and I will smile at you. You have always loved to have mother smile at you. So you will live a true and useful life and keep the face that looks at you from this glass always young, always beautiful, always happy."

The child was for a time almost inconsolable because her mother had gone away, but when she looked in the glass the vision of her mother's face —as she thought it—so young and so sad would cause her to smile that her mother might be happy. And she was always rewarded by seeing the clouds chased away and the sunshine breaking through.

As the years passed everyone marveled at the increasing beauty of the girl. No one could account for it. As she grew in loveliness of face she also grew in beauty of character. Then one day her father chanced to discover the secret when he found her gazing, as she thought, upon the face of her mother with an intense desire to grow more like her.

The Value of Beauty.—Mirrors have come into general use in modern times, but there are yet unguessed possibilities in the mirror for the purposes of self-analysis and self-development. The world itself is a mirror, as Madeline Bridges has sung, in which we see reflected our own image. In a special sense every face into which we look reflects our own. Smiles are reflected with smiles; frowns with frowns.

It is not only romantically but scientifically true that by suggestion we grow like that which we admire and love. Hawthorne has told us this in his tale of classic beauty, "The Great Stone Face."

Even yet the civilizing and uplifting force of beauty is little understood. In the highest sense of

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the word, beauty constitutes true value in and of itself. That which is beautiful never loses its charm, never loses its power to uplift, to inspire, and to give happiness.

To do away with ugliness in a city would mean, to a large extent, to do away with disease, pauperism, vice, and crime. It is not a mere accident that the parts of our great cities which breed these things are hideous.

In human beings the truly beautiful face is the outward appearance of a beautiful character. Color, form, size, structure, texture, consistency, and proportion, however perfect they may be, cannot give beauty to face and figure. True beauty, while dependent to a certain extent upon these for its materials, has its essence—as it were, its soul—in expression.

Definition of Expression.—*Expression is the visible muscular action and organic reaction of the body in response to invisible thought and feeling.*

The crude, vague movements of the lowest one-celled organism in search of its food are the expression of a desire.

This is the very beginning of the evolution of expression.

As organisms become more complex and their various parts more highly specialized in their functions, their feelings are greater in number and more intense in character. Therefore the expressions of feeling are more numerous, more intense, and more finely shaded.

Broad and Strict Meanings of Word Expression.—In the widest sense of the word, every muscular action and every organic reaction in response to

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either conscious or subconscious nervous energy comes under the head of expression. Thus every movement made by man or any other animal for the purpose of securing, preparing, digesting, and assimilating food, the movements attending respiration, circulation and reproduction all belong in the realm of expression.

In another and an important sense, expression refers only to muscular and organic reactions which either voluntarily or involuntarily accompany emotions and have no other known purpose than that of expression. In this special sense, expression includes smiles, frowns, grimaces, gestures, blushing, paling, posture, etc.

Causes of Expression.—Treating of expression in this sense, Mantegazza says:

"The expression of emotion is one of those centrifugal energies which arise from those great transformers of force which we call nerve centers. A given quantity of movement from without in the form of light, of heat, of sound, is transformed into emotion or thought which, taking a centrifugal direction, gives place to muscular movements. These movements may be cries, articulate words, or gestures. Generally the energy of expression is only a part of the transformed force, often even a very small part." [1]

Paraphrasing this statement, *all that comes into the mind either through the senses or by meditation, and thus stimulates thought and arouses emotion, produces a force in the nerve centers part of which is transformed into the muscular and organic movements of expression.*

[1] "Physiognomy and Expression," page 79.

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How Expression Defends Nervous System.—Mantegazza says further on that the discharge of nervous energy in this manner is absolutely essential to the healthful and normal functioning of the nerves and that when it is repressed by the individual himself or prevented by some outside force of circumstances there is injury to the nervous system, and through it to the whole organism, corresponding to the force of the emotion and the extent of its repression.

The great Austrian psychologist Freud has demonstrated that many serious cases of nervous disorder and even insanity have been caused by the repression of natural expression of profound emotion.

Self-defensive Expressions.—Many expressions have their origin in some self-defensive movements. Snakes, cats, dogs, and many other animals when frightened enlarge the body, either by blowing it up with air or raising the fur or bristles, in order to appear of greater size, and therefore more formidable.

In the same way human beings, when face to face with danger, often present their fists, show their teeth, scowl, and make as great an appearance of ferocity as possible. Closing the eyes at a flash of lightning, lifting the arms and presenting the elbows in case of a sudden loud noise, and similar motions, while they do not really defend, have their origin in defensive gestures.

Two Chief Uses of Expression.—Living human beings, therefore, use expression in the limited sense of the word, either (1) *to take the place of or aid language or* (2) *to defend the nerve centers and*

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other parts of the body against danger of different kinds.

These, then, are the principles of expression, and throw light upon its causes.

Two Important Truths.—The value of expression to the student of human nature, however, lies in two important facts:

First, every thought and every emotion has its corresponding characteristic expression;

Second, habitual thoughts and emotions have their characteristic habitual expressions.

This means, simply, that each thought and each emotion has its own peculiar expression, *by which it may be known.*

On this point Hans Gross, another great Austrian psychologist, says: "Every mental event must have its corresponding physical event in some form, and is therefore capable of being sensed, or known to be indicated by some trace." [2]

Not only does every thought and every emotion have its characteristic expression but expression varies also according to the intensity of its inner source.

To quote Mantegazza again: "The wealth of the elements of expression is always in close relation with the intensity and the sensitiveness of the psychical act. A slight emotion leaves us almost motionless, while a very great emotion produces a very hurricane of expressive movements. If by the excess of the centrifugal discharge the muscles remain in a state of contraction, the excess of expression may simulate tetanus." [3]

[2] "Criminal Psychology," page 42.
[3] "Physiognomy and Expression," page 83.

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Habitual Expression.—Trees in exposed locations in the neighborhood of Chicago all lean toward the northeast. The prevailing winds during the spring and summer, while the trees are growing, blow from the southwest.

The scholar, through long bending over his books, develops a permanent stoop. The farmer, after years grasping plow handles, hoe handles, and ax handles, develops a hand whose fingers are permanently curved inward. The soldier, through years of drill, acquires an erect, square-shouldered carriage. The flute player, through much pursing of the lips, acquires a characteristic flute player's mouth.

Thus muscular movements often repeated or long sustained tend to give to the parts involved a permanent expression.

Mantegazza says: "A transitory emotion has a fugitive expression which leaves no trace; but when it is repeated several times it leaves on the face and other parts of the body a lasting impression which may reveal to us a page in a man's history." [4]

On this same point Hans Gross remarks: "In addition, accidental habits and inheritances exercise an influence which, although it does not alter the expression, has a molding effect that in the course of time does finally so recast a very natural expression as to make it altogether unintelligible." [5]

Expression the Universal Language.—In addition to revealing both transient and habitual thoughts and feelings, expression is the one universal language. Indeed so universal is it that through it we are able

[4] "Physiognomy and Expression," page 100.
[5] "Criminal Psychology," page 42.

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to converse not only with human beings of other nationalities, races and times, but also with animals.

The dog and the boy the world over both express happiness, pleasure, pain, curiosity, sympathy, and affection by means of very much the same movements and vocalizations.

The strutting of the turkey cock is very little different from the strutting of a proud and pompous man.

I have an intelligent cat who tells me of her various desires with very much of the same facial expression and gesture I should use myself to express the same desires were I surrounded by people who could not understand my language.

Conversation Without Words.—While I was in China I visited Wusih because it was the most primitive Chinese city within easy reach. When I landed at the station there was universal staring and I knew that white women were not common there. In one of the open squares of the city I stopped to watch a game in which men and boys were trying to throw iron rings over spears set upright in the earth. But my enjoyment of the sport was short lived. Before I knew it I was walled in by hundreds of yellow faces. I turned around and around but there was no hope of escape. The people had surrounded me like a wall—the music had ceased and dead silence reigned. I could hear the beating of my own heart.

What a study in faces! A thousand dark eyes were riveted upon me. A sea of stolid looking yellow faces surrounded me, the nearest so close I could feel their breath upon my face—yet not a human being touched me. I was not jostled.

I started to move. The throng gave way before

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me and closed in behind. I stood stock still and it remained motionless.

Finally the humor of the situation came over me and I threw back my head and laughed long and, I fear, loud. It worked like magic. Never have I heard such uproarious laughter in my life. We understood each other perfectly and were friends.

Suddenly there appeared before me a lad of nine and a girl of eleven. The boy had two large knives which he juggled rather dextrously, while the girl beat a sort of tambourine and sang a heathenish lay.

I held up my hands, opened wide my eyes and mouth, and expressed in my countenance all the surprise and admiration I knew how to reveal.

The crowd was delighted. When they paused, I applauded, and the crowd roared. Finally they finished.

Off came John Jr.'s cap and outstretched was his hand for reward. I pretended not to understand him. I shook hands with him, took his cap, inspected his knives, but never once did money occur to me. And I actually deceived them so well that finally the crowd could restrain itself no longer and began to point at my purse which I carried under my arm. And all the while they were jabbering to me in Chinese, trying to tell me what the children wanted.

Then it appeared to dawn upon me what was wanted and I laughingly produced my purse, took out two pennies and offered them to the boy. These he refused to take, holding up his five soiled fingers to show me what sum he wanted. I just couldn't understand, so I put the coppers back in my purse and closed it up.

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For just an instant he was nonplussed and the crowd howled. But his recovery was great. In a moment he began to juggle and I was obliged to witness another performance longer than the first. At its close, I gave them a twenty-cent piece and they were overjoyed. When I had tired I simply waved my hand and the crowd parted before me. I said "good-by" and half of them tried to respond.

Expression of Classic Statuary.—François Delsarte spent thirty-five years in the most careful, painstaking and thoroughgoing study of human postures, gestures, and faces. He evolved or formulated a system of expression. In the course of his studies he made extended research into the postures, gestures, and facial expression of ancient Greek sculpture. Here, to his reverent admiration, he found each statue revealing the ideas, ideals, and emotions attributed to the godlike character it represents as eloquently as if it spoke aloud. Thus the universal language of expression comes down to us through twenty-five centuries and is as clear and intelligible as the language spoken by our own mothers.

National and Racial Expression.—Expression is not only individual but national and racial. For example, the negro is notably responsive to every passing thought and feeling. He laughs easily, cries easily, and his face is peculiarly mobile. Not only it but his entire body expresses all the cruder emotions intensely but is lacking in the finer shades. The Indian and the Chinese have taciturn, immobile faces under strong control. The Italians, the French and Americans have very expressive faces, expressing emotion not only intensely but with an infinite variety of forms and shades. English people, on the other

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hand, control their faces. Many of them succeed in making their faces almost expressionless.

Mantegazza classifies national expressions somewhat roughly under the heads of ferocious, gentle, apathetic, grotesque or simian, stupid, and intelligent.

However, the people of all nations laugh to express joy or pleasure; weep when they feel grief, disappointment or pain; threaten with the clenched fist; express contempt with the protruded tongue; caress each other to manifest love; and in other ways use the same universal language.

What May be Learned from Expression.—Through a study of expression, therefore, according to its natural laws, you learn:

First, to determine the kind and intensity of thought and emotion governing at the moment of your observation of an individual;

Second, to determine his habitual thoughts and feelings;

Third, to check up qualities, traits and characteristics indicated by the other seven variables;

Fourth, to determine, assisted by the indications of condition, the influence of the individual's environment, education, training, experience, and mental and physical habits upon his inherent character as indicated by the first seven variables.

Channels of Expression.—Expression flows from the mind outward through many channels and in many forms.

It is seen in the posture of the feet, legs, torso, shoulders, arms, elbows, wrists, hands, fingers, neck, and head.

It is seen in the movements or gestures of the toes,

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feet, legs, torso, shoulders, elbows, wrists, hands, fingers, neck and head.

Expression also manifests itself in muscular movements of the scalp, forehead, eyebrows, eyes, nose, lips, tongue, cheeks, and chin.

It is seen in tears, saliva, perspiration, breathing, flushing, blanching, and other external signs of internal reaction.

Expression is heard in almost infinite variations in the tones, quality and timbre of the voice.

It shows itself in the walk, in the handshake, in the handwriting, in the way a person carries a stick, lifts his hat, smokes a cigar, eats, drinks, and performs other habitual and semi-habitual movements.

Wide Range of Expressive Indications.—Hans Gross says: "Friedrich Gerstacker, in one of his most delightful moods, says somewhere that the best characteristic of man is how he wears his hat. If he wears it perpendicular, he is honest, pedantic, and boresome. If he wears it tipped slightly, he belongs to the best and most interesting people, is nimble-witted and pleasant. A deeply tipped hat indicates frivolity and obstinate, imperious nature. A hat worn on the back of the head signifies improvidence, easiness, conceit, sensuality and extravagance; the farther back the more dangerous is the position of the wearer. The man who presses his hat against his temples complains, is melancholy, and in a bad way. It is now many years since I have read this exposition by the much-traveled and experienced author, and I have thought countless times how right he was, but also how there may be numberless similar marks of recognition which show as much as the manner of wearing a hat. There are plenty of

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similar expositions to be known: one man seeks to recognize the nature of others by their manner of wearing and using shoes; the other by the manipulation of an umbrella; and the prudent mother advises her son how the candidate for bride behaves toward a broom lying on the floor, or how she eats cheese—the extravagant one cuts the rind away thick, the miserly one eats the rind, the right one cuts the rind away thin and carefully." [6]

All Men and Some Animals Interpret Expression.—Every normal human being—and indeed many animals—are observers and interpreters of expression. Repeat the alphabet to your dog in an angry and threatening manner. He cowers to the ground and crawls to your feet on his belly, with his tail between his legs, or runs away from you. Repeat the same letters to him with a smile on your face and commendatory voice, and he wags his tail and capers about for joy.

We are here presented with a problem. If every thought and every emotion has its characteristic expression, and if even a dog can correctly interpret the expression of cruder thoughts and emotions, why cannot intelligent human beings more correctly interpret the finer shades of thought and feeling in their fellow men?

Simply because, with few exceptions, the study of expression has been desultory and unsystematic rather than scientific.

Here and there we find a man or a woman with keen observation and swift powers of correlation and judgment who reads human nature with amazing accuracy.

[6] "Criminal Psychology," pp. 53–4.

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A few great artists, ancient and modern, have studied human expression until they were able to put into their sculpture or their paintings a wealth of meaning beyond the power of words to express.

A very few great actors and actresses have studied the subject until they were able in their own persons to present truly remarkable expressions of thought and feeling.

But, except for a few fragments of priceless value, none of these have preserved any of their great knowledge in written form.

Works on Expression.—François Delsarte, perhaps one of the most thorough and most scientific students of expression who ever lived, died in 1871 without arranging his life work for publication. Such presentations of the work of Delsarte as have appeared since his death concern themselves not so much with the interpretation of expression as with the application of Delsarte's system to dramatic art.

Darwin, Mantegazza and other scientists have written volumes upon the biological and anthropological aspects of this question, and their works, as well as those of Delsarte's pupils, are of great value to the student of human nature. None of them, however, presents a complete and reliable treatise for the interpretation of expression.

It is not surprising, however, that there is no such treatise. Human thoughts and emotions are infinite in variety, both in number and complexity. Human beings present an infinite variety of combinations of traits and characteristics of environment and past experiences. Each individual responds to a stimulus, not like every other human being, but according to his own peculiar combination of heredity and the in-

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fluence of environment and experience. Therefore no two human beings express their infinitely numerous and complicated emotions in the same way.

There can, therefore, be no positive mathematical science for the interpretation of the various forms of expression.

On the other hand, you have no reason to despair. Notwithstanding their infinite variety, human beings are far more alike than they are different. While you perhaps can never learn mathematical accuracy and perfection in the observation and interpretation of emotions, by careful study and the application of a few fundamental laws you can make human expression very largely an open book to you.

CLASSIFICATIONS OF EXPRESSION

In all sciences we begin with the broadest and most comprehensive classifications and work from them down to minute subdivisions, and finally to individual cases.

The expression of thought and emotion readily lends itself to this treatment.

Self-assertion and Self-reservation.—Richard G. Hatton, in his excellent work, "Figure Drawing," pages 114-115, thus classifies expression:

"The expressions seem to arise from some kind of self-assertion or self-reservation. Self-assertion is accompanied by—lowering of the brow, scowling—by opening of the eyes—by dilating the nostrils—by pushing the lower lip and the lower jaw forward—by puffing out the upper lip and the cheeks, the mouth being closed as in blowing a trumpet—by expanding the frame and opening the limbs,

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keeping, that is, the shoulders back, the chest high, the back straightened, the elbows back and palms forward, the wrists firm, the thumb out, the knees firmly back, the toes gripping the ground.

" In self-reservation the opposite actions are employed. The brows rise—the lip and jaw recede —the eyes close—the nostrils are contracted—the body bends on itself (curls up)—the shoulders crouch—the elbows come forward—the arms cross the body—the slack wrists curl inward—the fingers fold up, and their action is towards tightening (augmenting) the curling—the knees come together, and bend—the heels separate, and the great toes meet.

" An emotion does not always rank itself entirely on the side of assertion or reservation. Very often there is quite a complicated mixture of abasement and assurance. For instance, haughtiness, aloofness, or carrying the head high is accompanied by certain assertive actions—the erect neck (extended) and the projecting lip and chin are assertive, but the raised brow, the closed eyes, the constricted nose are indications of reserve. Haughtiness, or an 'aristocratic bearing,' is a combination of assertion and reservation. If something offensive occurs and ruffles a lady's serenity, she will probably add another assertive action—frown, perhaps. Or, if she is pleased, she may relax her haughtiness, and show a little affability. In such a case she smiles. A smile indicates satisfaction of the smiler at something or other; it is not an aggressive action, and yet is due to rather a lack of restraint (and reserve implies restraint). The smile is indeed, and the laugh its big

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brother, an expression on its own account—it is an assertion of one's own personal satisfaction."

This is a very broad classification and in many respects a most useful one. But let us look further.

Concentric, Excentric and Normal Expression.—Delsarte classifies expression into nine groups, with characteristic action for each of the features of the face and parts of the body for each group. A careful study of these nine groups, however, reveals the fact that there are but three fundamental classifications, namely, concentric expression, excentric expression, and a balance between the two, which Delsarte calls normal expression.

By concentric Delsarte designated all those movements the direction of which was inward or toward the center of being; by excentric all those movements the direction of which was outward or from the center of being.

For example, the expression of joy, in which the head is raised, the eyes are opened, the angles of the face, such as the corners of the mouth and the eyebrows are raised, the shoulders are lifted and thrown back, the chest expanded, and the movements of the hands, arms and legs are outward expansively from the center of the body.

On the other hand, see how in grief the head droops, the eyes close, the corners of the mouth droop, the shoulders fall forward, the chest is sunken, the arms and hands curl up on themselves and upon the torso, the torso itself seems to bend toward the center, and the legs are drawn up—all motion being toward the center of the body.

Expressions of Sense, of Passion, and of Intellect.

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—Mantegazza makes an exceedingly careful and minute analysis and classification of expression, far more extended than is necessary to reproduce here. I should recommend to every one of my students, however, a careful study of his work, " Physiognomy and Expression."

Mantegazza[7] divides all expression into three classes: expressions of sense, expressions of passion, and expressions of intellect.

Under these heads he classifies as follows:

EXPRESSIONS OF SENSE

Stages of Desire, Pleasure, and Pain

Needs of Nutrition...	Thirst Hunger
General organic needs	Muscular activity Muscular repose Sleep Cold Heat Need of Oxygen The zest of living The pain of living The pleasure of death The pain of death Diverse needs of sense and of excretion.
Needs of special senses	Expressions relative to touch Expressions relative to taste Expressions relative to smell Expressions relative to hearing Expressions relative to sight
Needs of reproduction	Desire to fertilize Desire to be fertilized Desire to bear children Desire to suckle Derivative (Expression of modesty)

[7] " Physiognomy and Expression," pp. 97–8.

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EXPRESSION OF THE PASSIONS

Stages of Desire, Pleasure, and Pain

Feelings relative to self

- Love of oneself
- Hatred of oneself
- Fear
- Courage
- Self-esteem
- Physical vanity
- Humility
- Decorum

Feelings relative to others

- Sexual love
- Maternal love
- Paternal love
- Filial love
- Fraternal love and love of humanity
- Compassion
- Veneration
- Religious sentiment
- Hatred
- Anger
- Cruelty
- Contempt
- Irony

EXPRESSIONS OF THE INTELLECT

Stages of Desire, Pleasure, and Pain

- Attention
- Meditation
- Expressions of mechanical work
- Expressions of artistic work
- Expressions of scientific work
- Expressions of literary creation
- Expressions of poetic ecstasy
- Expressions of the work of observation
- Expressions of speech
- Expressions of discussion
- Expressions of harmonious work
- Pain of doubt
- Joy of discovery
- Æsthetic pleasures and pains
- Pleasures and pains of injustice
- Stupor

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As you will see, this classification deals not with the method of expression but with the thoughts and feelings to be expressed.

How carefully he has classified the means of expressing emotion will be shown from the following table:

SYNOPTICAL TABLE OF THE EXPRESSION OF PLEASURE

Muscular contractions of the face and respiratory muscles	Elevation of the corners of the mouth (smiling) Wrinkling of the lower eyelids and of the neighborhood of the eye Inflation of the cheeks Dilation of the wings of the nose Laughing Closing the eyes Throwing back the eyeball Grinding of the teeth Trismus (lock-jaw)
Muscular contractions of the neck, the trunk, and the limbs. Convulsions	Rhythmic movements of the neck Elevation of the shoulders Diverse contortions of the trunk Clapping with the palms of the hands Stretching the legs apart Stamping with the feet Various sorts of springs Dancing Convulsions of an epileptic nature
Vasomotor and sensitive phenomena	Blushing of the face, and more rarely of the whole body Pallor (rare) Tears Sparkling of the eyes More abundant salivation Involuntary emission of urine

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Disturbances of the voice and psychical phenomena	Sighs
	Rattle
	Cries
	Notes similar to that of snoring
	Sobs
	Singing
	Dumbness
	Fluent and unaccustomed eloquence
	Delirium
	Unaccustomed benevolence
Phenomena of paralysis	Paralysis of some or of all the muscles of the eye
	Strabismus
	Fall of the lower jaw
	Swooning and syncope[8]

A Simple Classification.—The simplest and easiest classification of expression is that contained in Delsarte's more complicated one, namely, into concentric, excentric, and balanced. Mantegazza also uses these terms, as well as the terms centripetal and centrifugal. The terms contractile and expansive have also been used; also the terms absorptive and radiant.

All these terms contain approximately the same meaning and signify the same difference in expression.

Four Laws of Expression.—Based upon this classification, we may formulate four laws of expression:

First, all thoughts and emotions of pleasure, pride, aggression, assertion, affirmation, benevolence, generosity, love, kindness, courage, and determination are mainly excentric in their expression.

Second, all thoughts and emotions of pain, humiliation, submission, resignation, passivity, denial,

[8] "Physiognomy and Expression," pp. 109–110.

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Figure 150A.—Extreme excentric posture.

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negation, selfishness, stinginess, and fear are mainly concentric in their expression.

Third, all thoughts and emotions of repose, ease, hesitation, indecision, and poise are balanced in their expression.

Fourth, all thoughts and emotions of anger, defiance, resistance, hatred, jealousy, envy, cruelty, etc., manifest themselves in a combination of concentric and excentric expressions.

Let us now proceed with a consideration of these four laws of expression as they manifest themselves in posture, gesture, the face, the walk, the voice, the handshake, and handwriting. Posture and gesture will be treated in this lesson—the remainder in Lesson Eleven.

POSTURE

Posture refers to the position or attitude of the legs, torso, shoulders, arms, neck, and head.

The posture of these may be either excentric, concentric, a state of balance or equilibrium between the two, or a mixture or combination of the two.

Extreme Excentric Posture.—The extreme of excentric posture is that expressing pleasurable exaltation or excitement of feeling. The legs are wide apart, one straight in front of the other. The knee of the forward leg is bent, that of the leg behind straight, but the muscles of both legs are tense, the torso is thrown forward, the chest expanded, the shoulders raised. One or both arms are thrown upward and outward. The hands are wide open, with the palms up. The head is lifted as high as possible.

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Figure 150B.—Extreme concentric posture.

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This is the attitude assumed by speakers, actors, and singers at the very climax of their exaltation. You see the same attitude in those who are cheering at a baseball or football game.

Postures of Pleasure.—Postures expressing more quiet forms of pleasure are but moderations of this extreme excentric posture. Pleasure of all kinds lifts the head, the shoulders, the arms, the hands, the chest. As Mantegazza says, the man who is happy seems to try to expand himself so as to absorb just as much sunshine as possible.

Pride.—Only slightly different from the posture of pleasure is that of pride, because pride is pleasure in one's self. In the posture of pride, however, the head is not only raised but thrown back. When pride takes the form of open, exultant egotism, the head is thrown back in such a way as to bring the chin forward.

Hauteur.—When, however, pride has in it an element of hauteur, superiority and exclusiveness, there is added the slightly concentric note of the chin drawn in. The whole bearing stiffens somewhat. The arms are held a little closer to the sides, and the feet are kept a little closer together. This is the note of self-reservation suggested by Hatton's classification.

Interest.—Excentric also is the posture of eager, active, expectant interest. The whole body is thrown forward; the weight all on the ball of one foot, the other foot merely touching with its toes behind. The chest is up. The shoulders are thrown back. The arms hang at the sides. The head is thrown upward and the face thrust forward. In every line the posture suggests that the object of

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interest is drawing the person toward it. Every thought and emotion goes out toward the object, and as a result all of the expressions are excentric or flowing away from the center of the body.

Courage.—The excentric posture also expresses courage, unmixed with any other emotions. This posture is very little different from that of active interest, except that the body is not thrown so far forward.

Extreme Concentric Posture—Grief.—The typical indication of concentric posture is pain, especially psychical pain, or grief. In deep grief the head is bowed, the shoulders droop forward, the chest sinks, the arms and hands curl inward upon the body—may even be closed upon the chest or closed upon the face. The grief-stricken person, if he stands, keeps his feet close together and bends both knees. If he sits or reclines, his legs are drawn up toward the torso.

Eloquence of the Shoulders.—It is important that you notice here that the shoulders, while drooping forward, are at the same time lifted up or, to use a common expression, "hunched up." Delsarte calls the shoulders "the thermometer of sensibility." He points out the fact that, no matter what the emotion, the greater its intensity, the higher are the shoulders lifted. Thus the shoulders are thrown back and lifted high in exaltation, thrown forward and lifted high in grief.

Extremes of All Emotions Alike.—Take note also that the extreme of all emotions is the same, namely, swooning or death; also before this extremity is reached there appear similar expressions, no matter what the emotion, such as convulsions, sobs, tears,

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inarticulate cries, and either spasmodic or rhythmical twisting and turning and tossings of the torso and limbs.

Humiliation.—Very little different from the posture of grief is that of humiliation. Humiliation perhaps shows a little more of the tendency to conceal one's self or one's features. Grief may contain within it an element of love, as of one bereaved. This gives to grief a somewhat excentric note, caused by the turning or leaning of the face, body, and even the hands and arms toward the real or imagined place of the departed loved one.

Despair.—The expression of despair is also very similar to that of grief. In grief, however, the concentric action of the muscles is tense, while in despair all is relaxed and drooping.

Closely allied to despair is apathy, and very similar are their expressions in posture. Apathy, however, lacks the poignant quality of despair, and for this reason its concentric expression is not so extreme. In fact, mild apathy may be indicated by a balance or equilibrium between the concentric and excentric elements.

Fear, Horror and Terror.—Fear, horror, and terror express themselves in all the concentric elements of posture, but with active indications of shrinking or withdrawing from the object of fear. Instead of merely curling up or drooping in despair, the body also shrinks backward and cowers. It also turns most frequently to the left, as if turning away from the frightful object. In the case of fear, while the torso is turned away from its object, the face is turned toward it. In horror and terror the face is also turned away.

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Frequently in fear there is an excentric element introduced in an effort toward defense, as when the arms are thrown up as if to protect the head, or the elbow extended toward the object of fear as if to ward it off.

Secretiveness.—Secretiveness expresses itself in a posture the keynote of which is concealment. The legs and feet are kept close together, the hands approaching each other in front of the torso, with the palms inward. The elbows are held close to the sides. The shoulders are thrown forward, the head down, and the chin drawn in.

Balanced Posture.—A balance between the excentric and concentric elements of posture indicates repose, quiet, calmness, ease, reserve power, and concentration. When the mind is at ease and the soul is calm, the posture, if standing, is one of balance. The toes are thrown slightly out, the feet are somewhat apart, and the weight rests upon both. The arms and hands hang naturally at the sides, the palms inward, and the fingers slightly curved. The head is erect or inclined slightly forward. The shoulders are in their normal position, as is also the chest.

Concentration.—When there is mental concentration, a slight addition of the concentric element is seen. The weight is still upon both feet, but one foot is placed slightly forward. The head inclines forward a little, and one or both hands may rest upon the head, the chin, the nose, or the cheek.

Suspense.—Through concentration the posture gradually passes into that of indecision or suspense, the first of the postures expressed by combination of excentric and concentric elements. In indecision one foot is placed in front of the other. The weight

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rests upon both feet. The trunk is thrown forward a little as if about to start. The head is neither drawn up nor bent down, but is suspended, as it were, between the two.

Deference.—In the attitude of deference, the toes are turned slightly outward, the legs straight, the weight resting upon both. The trunk and head are erect or bent forward.

Defiance.—The posture of defiance is excentric in that it brings the chest up, the shoulders back, the head up, and the chin forward. It is concentric because it either brings the fists and elbows forward, bent and clenched, or drops the hand upon the hips. It may also cause the torso to bend forward from the waist.

Anger.—We pass easily from the attitude of defiance to that of anger, which is another combination. In anger the head is raised, the chin thrust forward, the shoulders and chest raised, and there are many expressions of movement from the center. At the same time, the jaw is set, the mouth tightly closed, the fists clenched, all of which attitudes are concentric.

GESTURE

Gesture consists of expressive movements of the shoulders, arms, hands, fingers, legs, feet, neck, and head. Gestures are infinite in variety but may be classified under a few general heads. They are most easily classified into the excentric, the balanced, the combination, and the concentric.

Excentric Gestures.—Excentric gestures are those whose direction is always away from the center of the body or upward. They indicate pleasure, ex-

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altation, pride, affirmation, courage, defiance, anger.

Happiness.—The happy child in the expression of joyous emotions moves its hands and legs outward or upward. Happiness is shown by tossing the arms up and down, by clapping the hands, by throwing back the head, lifting the shoulders and chest, by leaping and dancing. These motions are quick but more or less rhythmical.

Pride.—Pride is shown by wide-spreading gestures, by a swaggering walk which moves the whole torso from side to side, by movements of the head from side to side, by throwing the knees and the feet outward in walking. If a man who is proud carries a cane, his pride causes him to swing it in wide arcs of circles. As Mantegazza says, the gestures of pride are seemingly those made for the purpose of expanding the personality as largely as possible. This, of course, is the full and free, unrestricted expression of pride. The restraints imposed upon us by conventionality cause us to limit these, but the inordinately proud person cannot give attention to every part of his body at once; so while he is restricting the expression of pride in one part the gestures of another part indicate it.

Anger.—Anger is expressed by the tightly clenched fist, the tightly clenched teeth, the shaking of the fist; sometimes the shaking of the head, the lifting of the shoulders, the expanding of the chest; sometimes by kicking and stamping. Little children, savages, and others who have poor control of their emotions and expressions, throw themselves on the ground, beat the ground with their fists and kick it with their heels in showing their anger. Some people weep; others swear.

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All these quick, jerky, violent movements serve to carry away the excess of nervous energy produced in the nerve cells by the emotion of anger. The more violent this expression, the more quickly it passes. The more intense the heat of anger, the more violent expression it demands.

Repression of Emotion.—Anger, denied all outward expression, tends to remain smoldering within, corroding and poisoning the soul. Some anger becomes hatred, revenge, and when intense enough and long enough cherished results in serious nervous, circulatory, digestive, and other disorders.

The lesson in this is obvious. Anger, uncontrolled, leads to regrettable violence of word or deed. It also poisons the blood and disturbs the functions of the body. Anger, repressed, becomes a canker. What, then, shall we do with our anger? Why, relax the posture. Cease angry gestures and other angry expressions. Let down the tension. Your anger will then evaporate harmlessly. It will neither express itself violently nor be repressed—but *simply cease to be.*

Repose.—The gestures of repose are few, slow, and well-balanced. The hands are left to hang quietly at the sides or are folded in the lap. If there is deference or attention in the repose, the arms may be folded upon the chest loosely.

Combinations.—Combination gestures indicate impatience, excessive energy, nervousness, love, indication, and imitation.

Irritation, nervousness, and excessive energy are indicated by rapid, rhythmical, or semi-rhythmical movements of the hands and feet, arms and legs, tapping or drumming with the fingers. Beating the

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floor or ground with ball of the foot, swinging the hands or feet, plucking at the hair, the lip, or some part of the clothing, dancing the knee up and down, and many other such gestures all have the same general interpretation.

Love.—Love, affection, benevolence, kindness, and gentleness all express themselves excentrically by movement toward the object of love, in combination by means of various caresses, and concentrically by movements tending to draw the object of love to the person.

These gestures may be actual approaches, caresses, and embraces, or they may be merely simulated or symbolical. Thus the child shows his love for his mother by running toward her, by stretching out his arms and hands to her, by caressing her face with his hands, by clenching her in an effort to draw her to himself, by kisses, and embraces.

On the other hand, the mother may show her love for the child by turning toward him, by stooping and bending over him, by inclining her head toward him, holding out her hands and arms to him; or she may even make these gestures to his imagined presence when he is absent.

Indication.—Many of our gestures are used simply to indicate or point out. When we say "up" we point upward. When we say "down" we point downward. When we say "over there" we point in the direction we have in mind. Such gestures may be made without the use of the hand, by the inclination of the head, or even by turning of the eyes.

In the same way we indicate our wishes as to

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direction. The gentleman who yields precedence to a lady by allowing her to pass before him, bows and indicates the direction she is to go with his hand. Similarly, we beckon people toward us with the hand, with the head, or even with the eyes.

Imitation.—Gestures of imitation are many. We once heard a little girl telling a story. At the close of the story the angel who had been its subject flew away into the sky. As the little girl told about him she imitated the movement of his wings with her thumb and fore-finger and the outward and upward movement of her hand.

By means of imitative gestures we tell those who do not understand our language that we want to eat or drink or sleep.

Imitative gestures are often unconsciously made and afford to the careful observer much useful information. The following incident, related by Hans Gross, very aptly illustrates the point:

"A remarkable case of this kind was that of a suspect of child murder. The girl told that she had given birth to the child all alone, had washed it, and then laid it on the bed beside herself. She had also observed how a corner of the coverlet had fallen on the child's face, and thought it might interfere with the child's breathing. But at this point she swooned, was unable to help the child, and it was choked. While sobbing and weeping as she was telling this story, she spread the fingers of her left hand and pressed it on her thigh, as perhaps she might have done if she had first put something soft, the corner of a coverlet possibly, over the child's nose and mouth, and then pressed on it. This action was so clearly

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significant that it inevitably led to the question whether she hadn't choked the child in that way. She assented, sobbing." [9]

Affirmation, Negation, etc.—In this class also are gestures of affirmation and negation, gestures of acceptance and repulsion.

The gesture of affirmation is an upward and downward movement of the hand or head, or even of the eyes.

The gesture of negation is a movement of the hand, head or eyes from side to side.

The gesture of acceptance imitates the taking of the object accepted in the hand, whether the thing accepted be an actual physical object, a position, or an idea.

The gesture of repulsion imitates the act of pushing away the thing not desired.

Concentric Gestures.—Concentric gestures indicate fear, despair, grief. In an excess of grief, the world over, people beat their chests or their foreheads. American Indians of some tribes cut themselves with knives until they are covered with blood. Other savages thrust the points of knives and awls into themselves to indicate grief.

Among those whose emotions are under better control, these gestures confine themselves to covering the face with the hands, weaving the fingers together, or wringing the hands. When grief is associated with despair or rage, people sometimes beat either the palms or the clenched fists together.

[9] "Criminal Psychology," page 43.

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PART TWO

POSTURE

For a study of posture I can recommend nothing better than the statuary section of a good art gallery. Here you will find excellent copies in plaster of the most famous of the classic Greek statues. Even a little knowledge of Greek mythology, together with the stories of such statues as have stories, will enable you to fit the characters, experiences, thoughts, and emotions of the gods, demigods, heroes and heroines to the postures given them by their creators.

The Godlike Posture.—And above all, I pray you, note well how a god stands, how he bears himself.

According to mythology, these ancient gods of Greece were endowed with supernatural power. They accomplished great things in work, in hunting, in music, in the arts, in love, in war, in heroic deeds, in miracles, and wonders.

And perhaps nothing is more symbolic of their power and of greater practical value, not only to the student of human nature but to every living man and woman, than their godlike postures.

Physical and Moral Backbone.—If you are an employer and want men and women of mental and physical capacity, ability, and power of accomplishment, see to it that you select those whose postures are erect, firm, and instinct with elasticity, vigor, and life.

It is no mere figure of speech to say that a sound, straight, moral and psychical backbone accompanies a sound, straight, springy physical backbone.

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The Posture of Power.—If you yourself wish more power for accomplishment in whatever you have to do, look well to your posture, see to it that your head is held high, that your shoulders are thrown back, that your chest is arched, your spinal column straight, your abdomen flat, and your weight well forward on the balls of your feet. This is the posture of power, the godlike posture.

In many of the relationships of life there is no more useful and easily applied classification of men and women than that according to posture.

The Balanced Posture.—If for any reason you wish those who are in good health, who have normal self-confidence, who are able to express both mental and physical energy, who are intelligent and alert, who are happy and capable of enthusiasm, who are well balanced, mentally self-controlled, then look for those who have the balanced or, as Delsarte calls it, the normal posture when in repose.

This is the attitude I have just described as the posture of power. In it there is no excess of excentric or of the concentric elements.

The Excentric Posture.—If you are looking for those in exuberant health, great joyousness, pleasurable excitement, great intensity and enthusiasm, then what you want is the excentric posture.

If you wish to avoid men of pomposity, egotism, pride, and arrogance, you will be on your guard against those of the extreme excentric posture, with perhaps a note of the concentric in the head, showing exclusiveness and snobbishness.

The Concentric Posture.—Not all positions and duties in life require abundant energy and enthusiasm. Some require concentration, studiousness, meditation,

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and thoughtfulness. They require patience, steadiness, slow, unwearied plodding, careful attention to detail. All these qualities are indicated by a somewhat concentric posture. The scholar, the philosopher, the scientist, and the man with an infinite capacity for taking pains, all tend to bow their heads and bend their backs to their work.

But be on your guard and compare indications carefully in selecting those of the concentric posture. While both bow the head and bend the spine, there is a difference in posture as well as a profound difference in character between those who work with painstaking care and the lazy, the careless, the slovenly, and the irresponsible.

He who studies and works bends his back but relaxes its strength not at all. The lazy, shiftless and irresponsible let their backbones sag and droop. Their posture is concentric because there is no energy, no life, no vim in them.

Be on your guard, too, against the discouraged, the apathetic, and the listless. It is but a short step from the concentric posture of discouragement to that of laziness. There is this difference, however: The discouraged man can be made to lift his head and straighten his shoulders when given proper encouragement. The lazy man is a difficult problem—too difficult for the average employer.

Undesirable in many places in this world also is the man who lacks self-respect and whose posture is, for this reason, concentric. He is the man who lops and leans and sprawls, whose habitual attitudes are lacking in dignity and self-restraint. While this man may not lack energy, and often has considerable ability, he is not dependable, but is as slack in his meth-

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ods and his dealings as he is in his posture and his clothing.

There is a listless, lifeless, clumsy, concentric posture which is due to intellectual dullness and stupidity. It is the drooling, vacant-eyed, unintelligent stoop of the congenital idiot of various degrees. One would suppose that any intelligent employer could rapidly discern the mental qualities of a man with this posture, and yet many such are employed. Tragically, many of them are employed for and put into positions of great danger, where not only their own lives but the lives of many others are jeopardized.

Finally, there is the concentric posture of the secretive, the furtive, the cunning, the sly, the criminal. This is different from all the rest, and is easily detected by the practiced eye. Every line of the figure is eloquent of a desire to conceal and to hide.

GESTURE

Posture and Gesture in Drama.—You will find much entertainment and pleasure, as well as valuable practice and instruction, in studying the postures of actors and actresses. Try to analyze these postures. See whether the actor or actress truly and adequately expresses in posture the thoughts and emotions required by the occasion. You will find this especially valuable in the study of classic dancers, members of the Russian ballet, and others who have made a life study of expression by posture and gesture.

Gestures Reveal Truth.—Hans Gross tells the story of a witness who under oath declared that he had nothing but the friendliest feeling toward his neighbor, and at the same time clenched his fist, thus

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showing in an unconscious gesture his ill-will. He says further: "Gestures are especially powerful habits and almost everybody makes them, mainly not indifferent ones. It is amusing to observe a man at the telephone, his free hand making the gestures for both. He clenches his fist threateningly, stretches one finger after another into the air if he is counting something, stamps his foot if he is angry, and puts his finger to his head if he does not understand—in that he behaves as he would if his interlocutor were before him. Such deep-rooted tendencies to gesture hardly ever leave us. The movements also occur when we lie; and inasmuch as a man who is lying at the same time has the idea of truth either directly or subconsciously before him, it is conceivable that this idea exercises much greater influence on gesture than the probably transitory lie. The question, therefore, is one of intensity, for each gesture requires a powerful impulse and the more energetic is the one that succeeds in causing the gesture." [10]

Learn, therefore, to study carefully the meaning of gestures and to observe them. They will reveal much to you, not only giving you a means of detecting falsehood, but adding much to the meaning of what people say to you.

Many a man moves his hand from side to side while he affirms the truth of what he says. His lips say "yes" but his hand says "no." Or it may be the converse—his lips say "no" while his hand, moving up and down, says "yes."

Gestures and Temperament.—The impulsive, volatile, excitable individual makes many gestures. His hands and arms are flying all the time he is talk-

[10] "Criminal Psychology," page 44.

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ing. If you have an opportunity to watch Frenchmen or Italians in their talks, you will see a splendid exemplification of this trait.

On the other hand, the conservative, restrained, serious, sincere individual makes few gestures and those which he makes are held close to his body.

The Gesture of Acquisitiveness.—You will find it very instructive to watch the hands and fingers of a greedy, avaricious person. See how he grasps and clenches, and how all movements of the fingers and hands are toward the center of the body as if raking in money.

Watch also the gestures of a person who is greedy for information. His fingers also clench and his hand closes as if grasping a fact or a truth, but its motions are rather toward his head.

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LESSON TEN

REVIEW QUESTIONS FOR SELF QUIZ ONLY

(NOTE: These questions are given to check yourself up to see how thoroughly you have mastered the lesson. Answers are not to be sent to the author or the publisher.)

I. Define expression.

II. According to Mantegazza, what is the cause of expression?

III. Name two chief uses of expression.

IV. Is habit important? Why?

V. Into what three groups are all expressions classified in this science?

VI. State two of the four laws of expression.

VII. Describe extreme eccentric posture and state what it indicates.

VIII. What are eccentric gestures?

IX. (a) What are concentric gestures? (b) Name three emotions which they indicate.

X. Describe the godlike posture.

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LESSON ELEVEN

EXPRESSION (*continued*)

PART ONE

EXPRESSION OF FACE, WALK, HANDSHAKE, VOICE, HANDWRITING

While posture and gesture, walk, handshake, handwriting and voice are all rich in expression and repay a thousand-fold every hour of study by the student of character analysis, it is in the face that we find the most delicate shades of expression as well as the most beautiful outward manifestation of character. To him who has learned to observe and interpret, the human face is an open book.

Who has not seen coy faces, faces that ask baffling questions, confidential faces, avaricious faces, courageous faces, sweet faces, sad faces, thoughtful faces?

Perhaps no writer in all literature has given us a more beautiful interpretation of facial expression than Walt Whitman in his poem "Faces":

Whitman's "Faces."—

"Sauntering the pavement, or riding the country by-road—
lo! such faces!
Faces of friendship, precision, caution, suavity, ideality;
The spiritual, prescient face—the always welcome, common,
benevolent face,
The face of the singing of music—the grand faces of natural
lawyers and judges, broad at the back-top;

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The faces of hunters and fishers, bulged at the brows—the shaved, blanched faces of orthodox citizens;
The pure, extravagant, yearning, questioning artist's face;
The ugly face of some beautiful soul, the handsome detested or despised face;
The sacred faces of infants, the illuminated face of the mother of many children;
The face of an amour, the face of veneration;
The face as of a dream, the face of an immobile rock;
The face withdrawn of its good and bad, a castrated face. . . .

" Do you suppose I could be content with all, if I thought them their own finale?
This now is too lamentable a face for a man;
Some abject louse, asking leave to be—cringing for it;
Some milk-nosed maggot, blessing what lets it wrig to its hole.
This face is a dog's snout, sniffing for garbage;
Snakes nest in that mouth—I hear the sibilant threat.
This face is a haze more chill than the arctic sea;
Its sleepy and wobbling icebergs crouch as they go.
This is a face of bitter herbs—this an emetic—they need no label. . . .

" Features of my equals, would you trick me with your creas'd and cadaverous march?
Well, you cannot trick me.
I see your rounded, never-erased flow;
I see 'neath the rims of your haggard and mean disguises.
Splay and twist as you like—poke with the tangling fores of fishes or rats;
You'll be unmuzzled, you certainly will.

" The Lord advances, and yet advances;
Always the shadow in front—always the reach'd hand bringing up the laggards.

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Out of this face emerge banners and horses—O superb! I see what is coming.
I see the pioneer-caps—I see the staves of runners clearing the way.
I hear victorious drums.
This face is a life-boat;
This is the face commanding and bearded, it asks no odds of the rest;
This face is flavor'd fruit, ready for eating;
This face of a healthy, honest boy is the programme of all good.
These faces bear testimony, slumbering or awake;
They show their descent from the Master Himself." [1]

It would be impossible to describe all the many different expressions of the face, because the face reflects all of the infinite variety and complexity of thoughts and emotions of the human mind and soul. And yet we may classify expression of face and of its various features.

The Spirit of a Face.—The ideal for the student of expression is to learn to catch the spirit of a face the moment he sees it. Attempt thus to sum up the entire character, as indicated by the expression of the face, in a very few words. This one is proud and haughty. That one is kind and benevolent. Another is quick, keen, alert, intelligent, responsive. This face expresses easy-going good nature. That one expresses stern justice, devotion to duty, and an exact and severe nature.

Thus to sum up the expression of a face in a few words is not easy at first. To be able to do this accurately is character synthesis in its highest form. It must be preceded by long and careful practice in

[1] "Leaves of Grass," pp. 282–4.

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analysis. But in this, as in everything else, practice leads toward perfection.

Care must be taken to distinguish between the expression of a transient thought or feeling and habitual trends of thought and feeling. The face in repose tells the story of the latter. Each feature of the face speaks its own language.

Expression of the Forehead.—In the study of expression, the forehead, while not anatomically a part of the face, is included in it.

Lines upon the forehead are always indicative of intensity. Temporary lines indicate temporary intensity of thought or feeling. Permanent lines indicate habitual intensity of thought or feeling.

Expressions of the forehead are both excentric and concentric. Excentric expressions consist in lifted brows. The eyebrows are lifted for two reasons: First, to open the eyes wider, that one may see more clearly; second, as the result of expansive emotion, such as pleasure, hopefulness, or hilarity, and a part of the general upward movement of the movable parts of the body.

We open the eyes to see more clearly when we are astonished or when we are in doubt. Thus lifting the eyebrows may indicate either surprise, wonder, or some form or degree of doubt. Since doubt is often the basis of anxiety, lifting the eyebrows high and wrinkling the forehead oftentimes express this negative emotion.

Horizontal lines on the forehead may therefore indicate either happiness or anxiety. The interpretation must come from the examination of other features.

Skepticism.—When doubt has within it an ele-

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ment of perplexity, the eyebrows are both raised and drawn together, giving the forehead a characteristic skeptical expression. When the corners of the mouth are raised, doubt is derisive. When the upper lip is raised and the nostrils constricted, doubt is combined with contempt. When the brows are raised and drawn together, and the corners of the mouth depressed, the expression is indicative of petulance.

Quizzical Doubt.—In case of quizzical doubt some people raise one eyebrow higher than the other and draw the brows slightly together. This expression is as easily read as a large interrogation point, which it resembles in meaning.

In horror, the eyebrows are lifted high and the eyes widely opened, as if to see as clearly as possible the threatened danger.

The concentric expressions of the forehead are all made by drawing the brows downward and inward. Intense concentration of thought does this, as does also anger and other forms of displeasure. Anger and pain draw the brows downward more than does concentration or perplexity.

Vertical wrinkles between the eyebrows indicate habits of concentration, while lines showing habitual scowling are indicative of a bad temper, except when they are caused by defects in the eyesight.

EXPRESSION IN THE EYES

The eyes are capable of expressing the most delicate shades of thought and feeling. It is more than probable that, if we could accurately interpret the language of the eyes, we should know the soul. At any rate, we should know others far more intimately

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than we can ever hope to through any other avenue.

In giving expert medical testimony regarding a person whose defense for a crime was that he was insane, an eminent physician stated emphatically that the prisoner was sane. When pressed for a reason for his conclusion, the physician stated that he could detect an insane person at once through the expression of the eyes. Instantly the defense challenged him to prove it by asking him to pick out an insane person, if one was present, in the court room.

Quietly, but with calm assurance, the specialist searched the eyes of the audience, passing over some very rapidly, lingering an instant upon others, until finally his gaze rested for some moments upon a man sitting in the rear seat. Pointing him out, he said, "There is an insane person," and the man indicated began to rave wildly and had to be taken into custody.

A Scale of Expression.—Expression being exceedingly evanescent, no fixed standard of measurement is possible, but a clearer idea may be obtainable by using, for illustration, the hundred point scale. On this scale, let 50 represent balance or normal, both zero and 100 representing the extremes of abnormality.

By normal we would mean to indicate that fine equilibrium as seen in well-poised, self-controlled, intelligent, cultured persons.

Ascending the scale toward 100, there would be the animated, mirthful expression of enjoyment; next the keen, penetrating, searching, scrutinizing look; above that the hard, cold, "flash of lightning" or "clash of steel;" then the bold, cruel, defiant expression; beyond this the restless, wild, tense or staring eyes of positive mental unbalance.

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Descending the scale from 50 are the mild, soft, tender eyes; then the eyes of warmth and passion; then the dreamy, sentimental ones; further still the introspective, morbidly thoughtful ones; then the eyes of profound melancholy; while at zero are the dull, listless, lifeless eyes of mental unbalance.

The careful student will at once recognize the relation of this scale to scales of other variables. The difference between animation and mania is one of degree, just as the difference between a "fit of the blues" and melancholia is also one of degree, rather than of kind.

There are eyes that lie, cheat, and steal, though the known acts of the individual seem above reproach. Other eyes speak the truth and reveal the nobility of the soul, no matter what appearances may seem to indicate to the contrary.

Tears.—The blood and nerve supply to the eyes is abundant, so that under mental strain the blood pressure is increased very greatly. The natural relief from this pressure is tears, which are excreted in the moment of need, cooling the eyes and relieving the strain. In many primitive races men weep quite as freely as women.

Mantegazza says that in some parts of Europe men weep more easily than women. In many countries, however, it is regarded as weak and unmanly to weep, so that the male, through centuries of repression, has succeeded in diverting the stream of tears so that they flow out through the nasal duct. The function of tears being to lessen pressure on the eyeballs, when tears are repressed the eyes become injected and blood-shot.

Open and Partly Closed Eyes.—Wide-open eyes

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indicate credulity, innocence, awe, or fear. Reserve, secretiveness, cunning, deceitfulness, selfishness, greed, sensuality, and mirthfulness all tend partly to close the eye. Each has its own characteristic expression, not easily described but instantly recognized after careful observation and practice.

EXPRESSION OF THE NOSE

The nose, being less mobile than the forehead and eyes, tends to an habitual expression and does not lend itself well to the expression of passing shades of thought and emotion.

Disgust.—The most characteristic expression of the nose is that connected with the sense of smell. When a disagreeable odor assails the olfactory nerves, to quote Mantegazza, "the nostrils close, the lower lip is raised, and we involuntarily perform certain movements of the face which all tend to prevent the introduction of air, and consequently of the stench, into our nostrils. This expression is in every way similar to that which translates our feelings of disdain and contempt for a vile thing, or for an infamous man. When the feeling of our dignity is offended by a dishonorable proposition, when for any cause we experience a feeling of moral repulsion, we always close the nostrils, we always raise the upper lip in such a way as sometimes to produce a sardonic smile. The expression of olfactory pain has then many analogies with that of contempt and offended dignity." [2]

Responsiveness.—One of the indications of a thoroughbred animal is thin, delicate, easily dilatable

[2] "Physiognomy and Expression," pp. 129–130.

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nostrils. Comparison of a highly bred race horse with an ordinary draft horse will be helpful in recognizing this point. The highly organized, spirited person has also mobile, responsive nostrils which under emotion quiver and dilate.

Delsarte on Expressions of the Nose.—Delsarte says that the nostrils are contracted in a nose which habitually expresses insensibility, hardness, and cruelty; that aggressiveness causes the nose to wrinkle from side to side between the eyebrows; that the lifting of the wings of the nostrils indicates sensuousness; that the dilation of the nostrils indicates excitement.

Mantegazza confirms Delsarte on the point of sensuousness, saying that amorous feeling is indicated by the same expression of the nose and other features as they show when enjoying the fragrance of a flower.

EXPRESSIONS OF THE MOUTH

Next to the eyes, the mouth is the most expressive feature of the face. Self-control or the lack of it is revealed very quickly in the mouth.

Only partial control of the eyes is possible, some of the muscles being involuntary. If an object is hurled at the eyes, one closes them even though one might wish to keep them open; nor can one hold them open, no matter how hard one tries. And so, while it is quite possible to cultivate certain expressions, to the end of life the eyes reveal the true character of thought.

The mouth, on the contrary, is supplied wholly with voluntary muscles, and is therefore under control of the will. Not all persons control their

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mouths, however. Indeed, many do not. While the eyes are the direct portrayers of thought, the mouth is the indicator of the appetites and desires.

The Desirable Mouth.—The normal, balanced or desirable type of mouth is well formed, medium large, lips moderately full, well curved, and pink in color. The teeth are well articulated and the jaw firm, so that the lips are held in close apposition. The mouth is cut straight across the face, the outer angles being even with the center or tilted slightly upward. In conversation the lips are free, mobile, and expressive. At rest they are firm but kindly in expression.

The Loose Mouth.—Loose, protruding lips, carried partly open, are indicative of strong appetites and little self-control. Bulging, sagging lips, with the angles of the mouth drooping, show distrust, discontent, and pessimism.

Some mouths are little more than slits across the face. The lips are thin and very little of their red surface shows. Such mouths are given to closing with a snap, and in dealing with them you may be quite sure you are on the wrong track when they, trap-like, spring shut. It takes good logic and great tactfulness to open them once they have closed. To try to force them open is folly.

Extremes of Expression in Mouth.—The two extremes in expression of the mouth are the open, listless, weak, easily-led type and its opposite, the close-shut, firm, determined one. One who holds the lips firm, draws them in or holds them immobile, even when talking, is under restraint and self-repression.

All the destructive emotions give to the mouth an unpleasant expression. Cynicism, fault-finding, dis-

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trust, irritability, etc., droop the angles and give to the mouth a "sour" look. The mouth carrying these marks is familiar with "acrid" and abusive language.

The constructive emotions of love, kindness, mirthfulness, patience, etc., raise the angles of the mouth and give it a sweet, wholesome expression. Such mouths are not given to hard, harsh language.

Delsarte on the Mouth.—Delsarte gives these indications for the mouth: "Abandon or suspense—lips slightly parted. Firmness—lips closely shut. Astonishment—lips completely apart. Grief—lips slightly apart, corners of mouth depressed. Discontent—lips closely shut, corners of mouth depressed. Horror—lips completely apart, corners of the mouth depressed. Joy—lips slightly apart, corners of the mouth raised. Approval—lips closely shut, corners of mouth raised. Hilarity, laughter—lips completely apart, corners raised." [3]

EXPRESSION IN THE CHIN AND JAW

Horror, stupidity, and other mental conditions which tend to paralyze or weaken the muscles, cause the chin and jaw to drop loosely.

Astonishment, indecision, suspense, and sometimes intense concentration cause the chin and jaw to drop slightly. This is the line of balance between total paralysis of energy and aggressive, determined, positive energy in action as expressed by the rigidly closed jaw.

[3] "Delsarte's System of Expression," pp. 250–1.

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EXPRESSION IN THE WALK

Everything about a man indicates his character. The first seven variables apply to anatomical and physiological conditions throughout the entire organism.

Expression, the eighth variable, applies to everything a man does—from the most violent contortions of the entire body and the most profound functional disturbances to the slightest, scarcely discernible movements of the fingers, toes, tiny muscles of the face, and inflections of the voice.

In the study of expression, therefore, nothing is negligible, nothing is unimportant. With so much material and such rich possibilities it is the vocation, or avocation, of a lifetime. In this lesson you have only a few suggestions which give you a start in the right direction and instruct you as to how to proceed.

In Lesson Ten you studied posture and gesture with me briefly. In so doing you have made a beginning in the study of expression in walking. You are able to recognize those you know well by the sound of their foot-steps.

While this is true, it is also true that each individual's walk varies much according to his physical condition, his thoughts, and his feelings.

The Alert Walk.—The quick, short, firm tread, in which the heels strike the floor first, when the head is erect and the body well poised, well forward, indicates decision, energy, alertness, keen observation and intelligence.

This is the characteristic gait of the alert, successful business man, especially in cities and particularly

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in the North and West of the United States. In the East and South, as well as in foreign countries, while people are no less intelligent, they are more leisurely and their walk indicates greater deliberation and less strenuous nervous energy.

The Thoughtful, Leisurely Walk.—The long, slow, easy, graceful, rhythmical stride indicates health, thoughtfulness, endurance, and careless ease. This is the typical gait of the dweller in the open, the hunter, the woodsman, the young farmer, and in general the dwellers in the country and small towns.

The Vain, Affected Walk.—A mincing, affected, uneven, hesitating or nervous gait betokens vanity, indecision, affectation, pettiness. This is seen in little "old-maidish" men and women.

The Lazy, Slovenly Walk.—The shuffling, slovenly, scuffing gait shows carelessness, indifference, laziness, and irresponsibility. It is the characteristic gait of the loafer, the tramp, the improvident negro, and the dissolute.

The Deceitful, Secretive Walk.—The smooth, light, gliding tread, in which the toes strike the floor first, indicates stealth, deceitfulness, and secretiveness. Watch even a child try to slip up to the forbidden jam jar, and you will see an excellent example of this particular gait.

The Boastful Walk.—The wide-stepping, expansive, swaggering gait of the boastful egotist, with elbows extended at the side, and every other means taken to expand his person as far as possible, is characteristic. It is the walk of the bully and the braggart. Modifications of it indicate the same tendencies, tempered either by intelligence or a certain degree of reserve.

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EXPRESSION OF THE VOICE

In your study of the voice, consider first its pitch; second, its volume; and, third, its quality.

The pitch of voice is that property which distinguishes the tone as high or low. It is governed by the number of vibrations per second.

The "Mental" Voice.—A high-pitched voice accompanies a high-strung nature. It indicates intellectuality, coldness, nervous tension. It is characteristically the voice of the mental type.

The Emotional Voice.—A low-pitched voice indicates vitality, warmth, and feeling. It is the voice of the motive and vital types and usually accompanies the full back-head.

The volume of a voice is determined by the amount of energy—physical, mental and psychical—thrown into it. It is the volume of a voice which makes it loud or soft.

Loud and Soft Voices.—A loud voice therefore indicates great physical and mental energy, minus the refining and modifying elements. A soft voice is indicative of refined, controlled energy; while a weak, thin voice indicates lack of vital force. It is this weak, thin voice which is heard in invalids, those suffering from acute illness, the very weary, and those who in whining and querulousness simulate illness or weariness.

Weak, Thin Voices.—Oftentimes a lack of mental force behind the voice, due either to indecision or conscious falsification, will cause it to be weak and thin. On this point, Hans Gross, the great criminal psychologist, says:

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" Darwin knew well enough to make use of it for his own purposes. He points out that the person who is quietly complaining of bad treatment or is suffering a little, almost always speaks in a high tone of voice; and that deep groans or high and piercing shrieks indicate extreme pain. Now, we lawyers can make just such observations in great number. Any one of us who has had a few experiences, can immediately recognize from the tone of voice with which a newcomer makes his requests just about what he wants. The accused, for example, who by chance does not know why he has been called to court, makes use of a questioning tone without really pronouncing his question. Anybody who is seriously wounded, speaks hoarsely and abruptly. The secret tone of voice of the querulous, and of such people who speak evil of another when they are only half or not at all convinced of it, gives them away. The voice of a denying criminal has in hundreds of cases been proved through a large number of physiological phenomena to do the same thing for him; the stimulation of the nerve influences before all the characteristic snapping movement of the mouth which alternates with the reflex tendency to swallow. In addition, it causes lapses in blood pressure and palpitation of the heart by means of disturbances of the heart action, and this shows clearly visible palpitation of the right carotid (well within the breadth of hand under the ear in the middle of the right side of the neck). That the left carotid does not show the palpitation may be based on the fact that the right stands in much more direct connection with the aorta. All this, taken together, causes that so significant,

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lightly vibrating, cold and toneless voice, which is so often to be perceived in criminals who deny their guilt. It rarely deceives the expert.

" But these various timbres of the voice especially contain a not insignificant danger for the criminalist. Whoever once has devoted himself to the study of them trusts them altogether too easily, for even if he has identified them correctly hundreds of times, it still may happen that he is completely deceived by a voice that holds as ' characteristically demonstrative.' That timbres may deceive, or simulations worthy of the name occur, I hardly believe. Such deceptions are often attempted and begun, but they demand the entire attention of the person who tries them, and that can be given for only a short time. In the very instant that the matter he is speaking of requires the attention of the speaker, his voice involuntarily falls into that tone demanded by its physical determinants; and the speaker significantly betrays himself through just this alteration. We can conclude that an effective simulation is hardly thinkable." [4]

Simulation of Emotion.—Further on in the same work, however, Mr. Gross points out the well-known fact that he who successfully simulates an emotion thereby produces that emotion within himself. As I have frequently pointed out to you in this course of lessons, " the causes of emotion," according to James, " are indubitably physiological." If, therefore, one can assume the physical attitude that characteristically accompanies any emotion, he can cause the emotion.

Commenting on this point, Mr. Gross points out that in the beginning is the time to detect the counter-

[4] " Criminal Psychology," pp. 46–7.

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feit. At first, and before he has worked himself up to it, the individual will overdo his simulation and it will lack spontaneity and genuineness.

On this point, Mantegazza says:

" 1. The expression is almost always exaggerated and out of proportion with the causes of pain.

" 2. The face is not at all pale, and muscular disturbance intermittent.

" 3. The skin preserves its normal color.

" 4. There is no harmony in the expression, and certain muscular contractions and relaxations are seen which are always wanting in true pain.

" 5. The pulse is rapid, because of the exaggerated muscular effort.

" 6. An unforeseen surprise or any object which attracts attention is enough to cause all the expressions of pain to suddenly disappear.

" 7. Sometimes one succeeds in discovering through the deepest sobs and groans, the fugitive gleam of a smile, in which perhaps the malicious joy of deceiving one's neighbor is betrayed.

" 8. The expression is nearly always excentric and absolutely wanting in concentric forms.

" This analytical study suggests to us a method for the discovery and description of all other hypocritical expressions. False pleasure, for example, is expressed by a forced laugh, by deep sighs prolonged beyond time and measure. False rage is manifested by exaggerated movements of the limbs and by a forced contraction of the eyebrows, while the lip smiles involuntarily and the eye looks another way.

" False expressions may be reduced to two types:

" Exaggeration of a weak emotion, or simulation of an emotion which does not exist;

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"Attenuation of an expression, or even its complete dissimulation.

"When we exaggerate expression, we nearly always push this exaggeration beyond the probable; this gymnastic of hypocrisy fatigues us; we often rest, and at intervals we frequently substitute, without perceiving it, a diametrically opposed expression for the part we will to play. . . .

"Exaggeration of expression, disorder of movements, marked interruptions, these are the most striking characters of an expression which would denote that which is not felt, or make pretense of an emotion which is not experienced at all. There is, however, another character, still more constant, which because of its extreme slightness has escaped many ordinary observers.

"Of all the muscles, those of the trunk are the most amenable to the will, those of the face are less obedient, and those of the eyes the most independent of all. That is why, in a lying expression, so many movements are made with arms and legs, so many contractions of the muscles of the face; while the eye courageously resists, or at least is the last to lend itself to these lies. We see a hurricane in miniature, a tempest of convulsions; but the eye remains immobile and apathetic, and suffices to reveal the secret of the comedy. Tears flow very rarely in feigned emotions. Some women only, true genuises of falsehood, succeed in shedding tears without feeling any grief. In the ordinary condition, the lachrymal glands are not obedient to the will; but after a long exercise it may be possible to overcome and to discipline them, and they allow of the flow of their pre-

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cious legion when this suits the arrant Tartuffe who desires to dupe others.

"One may be a great artist in hypocrisy, may have been practiced since childhood to express that which is not felt, and have acquired a talent of the first order in this sort; still there is always the fear of not succeeding at will, because the difference which exists between the inner feeling and the comedy which is being played is felt. Thence comes the irresistible tendency to exaggeration, the belief that expression is insufficient, and the need felt to supplement it by cries or words. Great pains are nearly always silent, or at least only accompanied by those vital phenomena which we call automatic, such as sighs and groans; on the contrary, feigned emotions are often eloquent, and accompanied by great outbursts of loquacity." [5]

Quality of Voice.—Quality of voice is that property of sound which distinguishes a tone as harsh or mellow, grave or gay, sweet or caustic, incisive or caressing.

High-pitched, loud, harsh, incisive tones always accompany cold, coarse, uncouth natures. This is the voice of the rabble.

Low-pitched, soft, sweet, caressing tones accompany a loving and sympathetic nature. This is the voice of the lover to his loved one, of the mother to her child.

Hard, harsh, high-pitched, metallic tones indicate nervous tension, a lack of sympathy, coldness, and cruelty.

In individuals whose energy, imperiousness, hard-

[5] "Physiognomy and Expression," pp. 247–250.

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ness, and cruelty are sheathed in the velvet glove of self-control, the voice is low-pitched, low-toned, soft, and silken.

The voice takes on the quality of the governing emotion; hence a sensitiveness to its pitch, volume, and quality will reveal to the student what brain areas are most active in the speaker, though he hear and not see him.

Thus, confidence and affection manifest themselves in soft, low, caressing tones—one never shouts at one's sweetheart.

Anger and fear give a high-pitched, loud, sharp, incisive, decided, hard voice which is unmistakable when once heard.

Irritability and excessive vanity give a weak, whining, peevish voice.

Boastfulness, aggressiveness, and egotism give coarse, loud, heavy tones which seem to come from the crown and side-head.

Deceitfulness manifests itself in an affected, glib, oily or slippery voice.

Genuineness, kindness, and earnestness manifest themselves in direct, clean, clear, frank tones.

In studying voices, always endeavor to sensate their pitch, volume, and quality, and then seek to find the correspondence in other parts of the organization.

EXPRESSION IN HANDSHAKE

The universal custom of shaking hands is a great boon to the student of human nature.

Mantegazza says of the handshake: "It is one of the most habitual modes of salute in the human family; and even savage nations, who do not prac-

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tice it, always interpret it as a mark of benevolence." [6]

By means of the handshake you observe the texture of the skin, the consistency and flexibility of the entire organism, the size of the hand, and to a certain degree its proportion.

Besides information regarding these variables, the handshake gives you valuable information regarding the eighth and ninth variables—expression and condition.

The Limp Handshake.—The limp, weak, flabby, lifeless handshake indicates lack of vitality, lack of enthusiasm, and often physical and nervous weakness or weariness.

Some people never offer to shake hands and, when compelled to do so, give their hands into your grasp without attempting any response. They are stiff and sometimes quickly withdrawn. Such handshakes accompany self-centered, cold, conventional natures.

The Warm, Elastic Handshake.—Then there is the warm, elastic, clinging handshake, with its firm, even pressure. This is the handshake of confidence, friendliness, and, in general, of warm, open-hearted natures.

Some people overdo the caressing, clinging feature of the handshake, oftentimes holding the hand so long that it becomes embarrassing. This indicates either an over-demonstrative, effusive nature or one which is designing. As a general rule, it is wise to look out for a person who shakes hands in this way and to inquire what it is he wants.

The Hard, Crushing Handshake.—When there is

[6] "Physiognomy and Expression," page 141.

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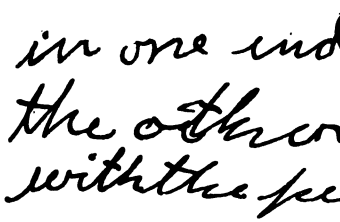

Figure 151.—Childish handwriting.

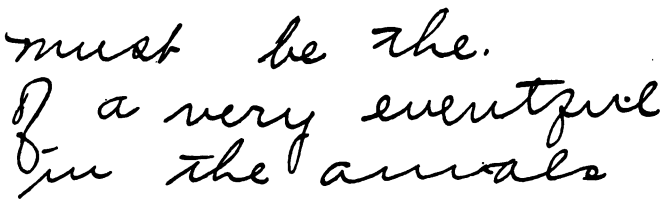

Figure 152.—Youthful handwriting.

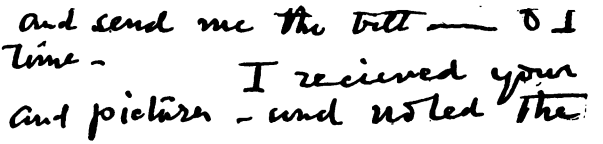

Figure 153.—Handwriting of old age.

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an excess of energy, the handshake is hard and crushing. This is the handshake of the person of hard consistency and coarse texture.

In observing handshakes, always remember that it is an expression, not only of habitual characteristics but of temporary, passing thoughts and feelings. You yourself shake hands quite differently with a chum and with a stranger, with your wife or sweetheart and some person whom you dislike or despise. There is also a difference in your handshake when you are exuberantly healthy and happy or when you are worried, depressed or ill. There is the same difference between handshakes in other people, and by practice you will learn to interpret them.

EXPRESSION IN HANDWRITING

Every individual has a characteristic handwriting, so characteristic that experts can easily determine it, no matter how carefully the individual may attempt to disguise it.

But each individual also has a handwriting for his every mood and tense. Unless you are of an exceptionally calm and constant disposition, you have no doubt noticed that your own handwriting varies greatly from day to day according to your physical, mental and psychical condition.

Handwriting is therefore an expression of character, and not only of character but of the thoughts and feelings of the writer at the very time of writing.

Experts in handwriting have evolved what they call the science of graphology. They have carefully

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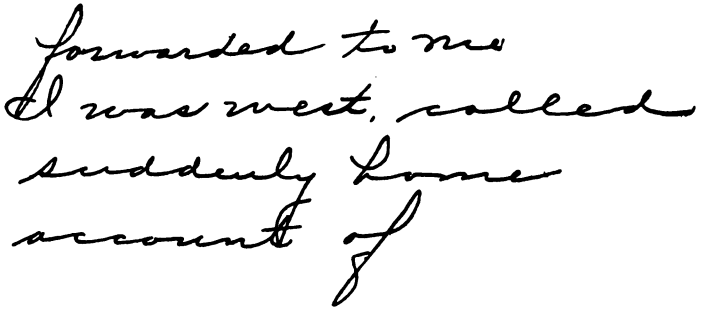

Figure 154.—Feminine handwriting.

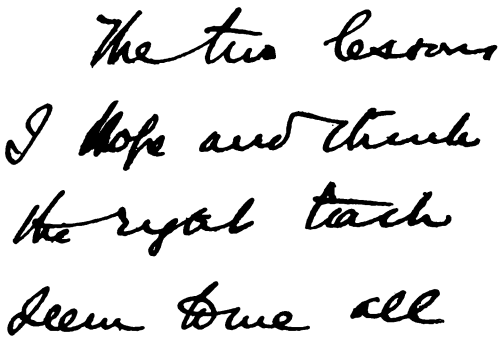

Figure 155.—Masculine handwriting.

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studied the influence of aptitudes, character, disposition, and habitual thoughts and feelings upon handwriting. They have also studied carefully the effect of transient physical and mental conditions.

Their observations and conclusions are exceedingly interesting and valuable. They are worked out to a nicety of detail and a refinement of discrimination which has no place in this course of lessons.

I have, however, by extended investigation, verified the principles of graphology. You will find them comparatively easy to apply and of great value in checking up and verifying your observations upon the other variables and upon the other channels of expression.

Handwriting indicates the age, sex, education, state of health, and general character and disposition of the writer.

Childish Handwriting.—The handwriting of a child is crude, immature, scrawling, ill-proportioned, and uneven, fitly expressive of the immature, undeveloped and erratic character and disposition of childhood. (See Figure 151.)

Youth.—The handwriting of youth has the characteristics of childhood moderated and modified by growing stability and maturity of character. It is better proportioned, less erratic, and more imitative of copy book style or the handwriting of a teacher. (See Figure 152.)

The handwriting of middle age loses these immature characteristics and is formed according to other traits and aptitudes of the individual.

Old Age.—The handwriting of old age shows weakness, the trembling hand, the beginning of loss of muscular control. Its lines are wavering and it

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frequently gives unmistakable signs of having been laboriously penned. (See Figure 153.)

Femininity.—Typical feminine handwriting is small, refined, the letters rounded, and on the whole lacking in heavy, bold strokes and stiff angularity. (See Figure 154.)

Masculinity.—The typical masculine handwriting is bold, heavy, angular, vigorous. It is true that many men write a feminine hand and many women write a masculine hand. This is only another means of verifying the deficiency or predominance of masculine and feminine characteristics in any individual, whether man or woman. (See Figure 155.)

Excentric and Concentric Principles in Handwriting.—The excentric and concentric principles of expression hold good in handwriting. Take a pen or pencil in your hand and write. If you are right-handed, you will notice at once that the movement of your hand sidewise away from the center of your body gives your letters a forward slant; and the more there is of this excentric movement in your hand, the more pronounced is the forward slant of your letters. You will also note that in the up and down movements of your hand the excentric movement tends to push your letters higher and higher, so that your lines run uphill on the paper. The more excentric this movement, the steeper the uphill slant.

On the other hand, a sidewise concentric movement tends to straighten up your letters, making them vertical. In extreme concentric expression, they tend to slant backward in what is called backhand. The up and down movements of your hand, when concentric, tend to pull your letters down, so

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that your lines run down-hill. The more concentric the movement, the steeper down-hill slant of your lines as they cross the page.

Energy and Ambition.—Handwriting, therefore, in which the forward slant is emphasized or exaggerated indicates energy, ambition, aggressiveness, and impatience. Such writing is sharply angular or convex and indicates all of the expansive, keen, penetrating, energetic, aggressive characteristics of convex form.

Optimism.—Handwriting which runs its lines uphill across the page indicates excentric expression of optimism, buoyancy, hopefulness, and cheerfulness.

Caution—Conservatism.—The more handwriting approaches the vertical, the more careful, conservative, cautious and balanced in energy is the indication. Back-hand writing is an indication of extreme caution, conservatism, prudence, carefulness, and secretiveness.

Modesty and Refinement.—The excentric and concentric principles refer also to the size of the letters. Small, compact, even writing, being concentric in its expression, indicates a neat, modest, conservative, refined nature.

Self-assertion and Love of Approval.—Large, bold, pretentious letters, with many flourishes, being markedly excentric in their expression, indicate frankness, self-assertion, egotism, pride, love of attracting attention and the plaudits of the multitude.

Convex Writing.—The principles of form apply to handwriting. Sharp, angular, convex letters indicate energy, keenness, aggressiveness, and love of activity. This is the characteristic handwriting of those who are convex in form.

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Rounded Writing.—Round, curved letters indicate a love of ease, comfort and pleasure. There are of course many degrees between the sharpest and most angular and the roundest and most smoothly curved handwriting, and these indicate the degree of energy.

Careless Writing.—Careless, slipshod, slovenly, blotted, erased, and soiled handwriting is an indication of a careless, slovenly, irresponsible, slipshod character.

Carefulness.—Carefulness, neatness, and deliberation also show themselves in handwriting.

Erratic Writing.—When you see handwriting, one letter of which slants forward, another backward, and still another is vertical, when a line runs both up and down hill, when the letters are uneven in size, letters oftentimes unconnected, the writer is erratic, changeable, fickle, impulsive, and irresponsible.

Constancy and Conservatism.—The opposite of this, which is sometimes called copper-plate handwriting, indicates the extreme opposite in characteristics. A person who writes perfectly straight lines, every letter made always the same, all letters of the same slant and of the same size, is neat, methodical, careful, precise, systematic, patient, careful of detail, even-tempered, constant, and conservative.

Lack of Reserve.—The frank, open-hearted individual, in extreme cases the one who has no reserve, no inclination or ability to keep his own counsel, leaves his a's, o's, and other letters normally closed, open at the top, just as he wears his coat unbuttoned and sometimes even his waistcoat, just as all his gestures are from the center. His mouth and eyes are

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open, and every phase of his expression indicates his deficiency in secretiveness and reserve.

Secretiveness.—The more reserved and secretive individual brings the lines of his a's, o's, and other letters normally closed, together at the top, and if he is very secretive he ties them shut.

Promise and Performance.—Occasionally you will see a handwriting every line of which, and sometimes every word of which, begins with large, bold letters and then gradually diminishes in size until in extreme cases it ends in a wavering line or a mere dash. Naturally enough, this handwriting is penned by a person whose tendency is to promise more than he performs, who sees things and promises things largely and grandly at the beginning but whose enthusiasm rapidly wanes, so that many of his undertakings end in a fizzle, just as his written words do. These are the people who are continually attempting more than they can accomplish or more than they have the courage or persistence to accomplish.

Naturally, the writer whose letters grow larger toward the end of the word is cautious and conscientious. He is likely to do more than he promises.

Extravagance and Economy.—You can draw logical and perfectly natural conclusions from the margins and spacings of a page of handwriting. The extravagant, over-generous individual who always uses more than he needs and takes more than he requires, displays the same characteristic wastefulness in his handwriting. He leaves unduly large margins and spaces his lines far wider apart than is necessary.

The careful, prudent, conservative individual uses no more paper than he needs. If he is artistic he

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leaves sufficient margin to make his letter or manuscript appear well, but he does not permit his margins to encroach upon his writing; nor does he space his lines too widely.

The penurious, exceedingly economical or miserly individual writes small, paper-saving letters, crowds his lines close together, leaves either very narrow margins or no margins at all, and in extreme cases turns his paper around and writes crosswise in the margins and at the heads, so that no tiny scrap of space remains. He always, by nature and disposition, takes less than he requires.

From the foregoing you will readily see that expression in handwriting may be used to verify the indications of other variables and of other phases of expression.

Blonde Writing.—The characteristic handwriting of the blonde is large, bold, slanting, runs up-hill, is somewhat erratic, and is extravagant in its spacings and margins.

Brunet Writing.—The characteristic handwriting of the brunet is small, neat, compact, rounded, and either runs in straight lines across the page or tends to run down-hill. It is economical in its use of paper.

Convex Characteristics.—The characteristic handwriting of the convex in form, as I have already said, is sharp and angular, while the characteristic handwriting of the concave is round and curved.

Texture.—Delicacy and refinement of handwriting, with fine lines and small letters, are indications of fine texture; while heavy, large, bold writing is an indication of coarse texture.

In studying and observing handwriting, it is al-

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ways best to secure as many different specimens of the same person's writing as possible in order to make allowances for transient moods. In this way you will determine more satisfactorily the characteristic handwriting of the individual.

You will also find it advantageous to use a good magnifying glass. This will be especially serviceable if you are interested in studying handwriting in the details covered by graphologists.

EXPRESSION OF THE FIRST SEVEN VARIABLES

Each variation of the first seven variables has its characteristic expression. This is exceedingly valuable in checking up and verifying your observations and conclusions.

Blonde Expression.—Blonde coloring normally expresses itself in excentric postures and gestures, and in credulous, good-natured, cheerful, happy, optimistic expression of the face.

Look for this in observing blondes. If you do not find it, study to know why. Be sure you see the face in repose, and not expressing some passing phase of feeling. A blonde, being volatile and changeable, expresses many emotions in a short time. Study his face until you know its habitual expression, and therefore his habitual thoughts and feelings.

Brunet Expression.—On the other hand, brunet coloring is expressed in the more balanced and concentric postures and gestures, and in the affectionate, loving, thoughtful, serious expressions of the face. If, therefore, you see a brunet who uses mostly excentric expressions, who is full of enthusiasm and

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joy, find out the reason for the unusual. But, remember that the brunet is often intense and do not mistake intensity for happiness.

Form in Expression.—Convex form gives an expression of keenness, alertness, and energy to posture, gestures, to face, to walk, and to the handshake.

Plane form moderates all these; while the concave form gives its characteristic mild, sweet, slow, good-natured, easy-going expression to the entire personality.

Look for and analyze both verifications and seeming contradictions of these indications.

Expression of the Mental Type.—The mental type finds its characteristic expression through the high-pitched voice; quick, jerky gestures and gait; stooping shoulders; and the bowed head. Its mental characteristics are also shown in the intelligence of the eye, the refinement of facial expression, and very frequently by the lines of concentration between the eyebrows.

The Motive in Expression.—The motive type expresses itself in low-pitched voice; long, easy, graceful, rhythmical walk and gestures; erect, independent posture; and general activity and love of movement.

Vital Expression.—The vital type is expressed in low-pitched voice; slow, deliberate movements, and a happy smile.

Texture in Expression.—Fine texture shows itself in refinement in every action of the individual, and in the expression of his face. Those of fine texture are so keenly sensitive and responsive that they naturally avoid anything that savors of coarseness in posture, in gesture, in facial expression, in voice, in walk, or in handshake.

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Those of coarse texture are looser and freer in their movements, showing less conscious control. They laugh, as some poet has put it, "with an open throat." Their gestures are cruder and wider. Their voices are harsher and louder, and their facial expressions indicate more crudely their appetites, emotions and desires.

Consistency and Expression.—I have already indicated the expression of consistency in voice and handshake. It is also shown in the posture, gesture, walk, and expression of the face. The individual of soft consistency indicates his lack of energy in his limp, drooping posture, in his weak and nervous or lagging walk, in his limp mouth and lower jaw, and in the petulant or indifferent expression of his eyes.

The individual of elastic consistency shows his energetic nature in his erect, easy bearing; in his springy, elastic step; in his warm, elastic hand-grasp; in the keen, alert expression of his eye; in the firm set of his lips, chin, and jaw.

The individual of hard consistency indicates his conservatism and his hard, crushing energy in the stiff erectness of his posture; in the driving force he puts into his gestures; in the hard, harsh tones of his voice; in the hard, piercing expression of his eyes; in the tightly shut expression of his mouth, chin, and cheeks; and in the long, severe lines up and down upon his face.

How Proportion Is Expressed.—The indications of proportion find expression in many ways.

The individual with strongly marked masculine nature expresses in posture, in gestures, in walk, in handshake, in voice, and in the face the aggressive,

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energetic, domineering, egotistical qualities of the male.

The individual in whom the feminine elements predominate expresses passivity, love, affection, gentleness, kindness.

The individual in whom the nose section of the face predominates shows his energy in his quick, elastic, eager step, in the keen, alert expression of his eye, and otherwise.

The individual in whom the mouth section predominates smiles his good nature.

The individual in whom the chin section predominates shows his endurance in the long, easy, graceful stride; in his carriage; and in the calm, untroubled expression of his eyes.

A predominantly developed frontal section of the head seems to draw the head forward and downward. The scholar, the philosopher and the scientist each walks characteristically with head bent forward thoughtfully.

The individual with a predominantly developed temporal section seems to try to carry that section of his head as high as possible. These sympathetic, benevolent optimists walk with their heads held high.

It is easy to observe the characteristic attitude of head when the crown section is predominantly developed. The individual seems to be trying to lift the crown as high as possible. The spine and neck are held very straight and erect, and the chin is drawn slightly backward in order, apparently, to lift the crown still higher.

Watch a mother talking caressingly to her child or the lover ardently making love. See how the

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head is thrown back as if to cause the back section of the head to extend still further back.

The man with a wide head—indicating energy and fighting ability—often expresses these very characteristics by an angry shaking of the head from side to side.

The individual who loves and courts approval naturally tilts his head a little forward and to one side.

Wit and humor also tilt the head to one side, but not necessarily forward.

Aspiration, veneration, and consecration lift the head—as do all lofty sentiments and ideals.

PART TWO

Perhaps Professor James' statement that "the causes of emotion are indubitably physiological" gives us the most valuable key to the interpretation of expression.

If certain postures, gestures, manners of speech, and facial expressions characteristically accompany certain thoughts and emotions, and are in a certain sense the cause of them, then by assuming these postures and expressions, making these gestures, and imitating these tones of voice, you should be able to induce within yourself the thoughts and emotions which accompany them.

I have found by repeated experiments and careful investigation that this is true. You can very quickly prove it for yourself. Clench your fists, clench your teeth, draw the eyebrows as far down and as far inward as you can, stamp your feet, and you begin to feel an emotion of anger.

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Interpretation by Imitation.—Thus by observing carefully as far as possible every detail of expression of an individual, and then earnestly imitating it, you may discover the thoughts and emotions which that expression accompanied.

In order to use this method successfully, study your postures, your gestures, and your expressions before a full length mirror. Imitate the expressions of people you know well, and try thus to induce within yourself their disposition and characteristic emotions as you know them.

In addition to this, study carefully the expressions of people whom you know, according to the principles laid down in the first part of this lesson. Verify and check up every quality of these people in their expressions.

Then study carefully the expressions of people whom you do not know. Analyze as far as possible their characters from their expressions. Then take pains to discover whether your analysis has or has not been correct. When you make mistakes, find out why.

Checking Up Data.—Still another exercise of great value is that of checking up the indications of the first seven variables with the expression, according to the instruction given you in the first part of this lesson.

Then combine all three of these methods. Check up the individual you are studying in every way—the indications of the variables by his expression, the study of his expression according to the principles you have learned, and the interpretation of his expressions by imitating them.

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LESSON ELEVEN

REVIEW QUESTIONS FOR SELF QUIZ ONLY

(NOTE: These questions are given to check yourself up to see how thoroughly you have mastered the lesson. Answers are not to be sent to the author or the publisher.)

I. Name two emotions that may cause an eccentric expression of the forehead.

II. (a) Name three traits of character which tend to open the eyes. (b) Three which tend to close the eyes.

III. What is indicated by mobile nostrils which dilate and quiver?

IV. Describe the desirable expression of the mouth.

V. Describe the walk which indicates decision, energy and alertness.

VI. Mention three characteristics of a person with a weak, thin, high-pitched voice.

VII. Name three ways in which simulation of an emotion for the purposes of deceit may be detected.

VIII. Describe the handshake of confidence and friendliness.

IX. What is indicated by sharp, angular handwriting, with a pronounced slope, the lines running up-hill across the page?

X. What is the characteristic posture of an individual with largely developed crown section of the cranium?

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